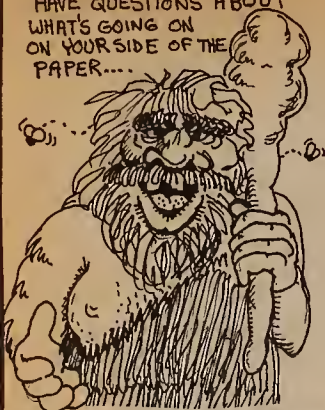


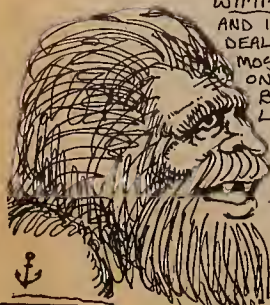


**Inside:  
Fees Referendum?  
What Fees  
Referendum?**  
see p.3

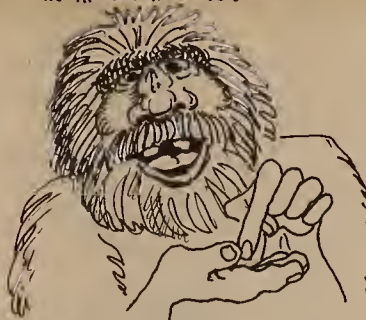
GREETINGS, ALL! I MAY BE JUST A NEANDERTHAL, BUT I DO HAVE QUESTIONS ABOUT WHAT'S GOING ON ON YOUR SIDE OF THE PAPER....



BEING NEANDERTHAL DOES HAVE IT'S GOOD POINTS; NO MORAL DILEMMAS, SIMPLIFIED RELATIONSHIPS WITH WOMEN ("SCUSE ME, WIMMIN.) AND I CAN DEAL WITH MOST MEN ON A BASIC LEVEL.



LIKE, WHAT'S WORSE? CENSORSHIP OR PORNOGRAPHY? UNEMPLOYMENT OR MEANINGLESS LABOUR? WHAT'S WITH ALL THE VIOLENCE AND HATRED OUT THERE? WHO WRITES ALL THAT RACIST CRAP IN THE WASHROOMS?



SO! Let me help you! WRITE DEAR NEANDERTHAL c/o INNIS HERALD 2 SUSSEX AVE OR DROP OFF A NOTE AT ICSS.



(I MEAN IT! WRITE TO "DEAR NEANDERTHAL")

## The Innis College Calendar of Upcoming Events

- |  |   |
|--|---|
| Friday,<br>January 21                                  | A PUCK PARTY, 9:00 in the pub, after the Blues vs. Laurentian game.                           |
| Wednesday<br>January 26                                | ICSS Student Services meeting at 3:10 in the Cold Room; all welcome.                          |
| Friday,<br>January 28 &<br>Saturday,<br>January 28     | THE VARIETY SHOW.   |
| Thursday,<br>February 3                                | Innis College Council Meeting, 4:10<br>AN INNIS MOVIE NIGHT, featuring BAD TIMING and LOLITA. |
| Friday,<br>February 4                                  | Innis Ski Day, weather permitting.<br>Games Night in the Pub.                                 |
| Saturday,<br>February 5                                | Nummies Game and Party.   |
| Wednesday,<br>February 9                               | ICSS Student Services meeting, 3:10 in the Cold Room.   |
| Monday,<br>February 14<br>To<br>Sunday,<br>February 21 | Reading Week (YIPPEE!) at the FARM.   |
| Friday,<br>February 11                                 | Deadline for submissions to the next Innis Herald.  |



# Remembering India

by Christie Gombay

India A land of striking paradoxes. After spending a summer travelling around the Asian sub-continent my response when asked to talk about it is one of confusion. Beauty abounds. The Sun Temple of Konarak is fabulous, the five Mathas at Mahabilipuram are simply staggering, the Taj Mahal shows how painfully inadequate photographs can be and the majestic Himalayas defy description. But then there is ugliness, raw, simple and pure. In Calcutta at Mother Teresa's Home for the Destitute and Dying there was a woman whose rasping erratic breath and gaping bed sores brought home to me the unity of life and death. In a dark, dirty side street of Varanasi there was a tiny listless baby whose distended belly suggested that he was not long for his life. And then there was a small filthy slum settlement in downtown Bombay nestled comfortably between the luxurious Hotel Oberoi and the imposing Bank of America Block. Poverty side by side with wealth, death with life, and beauty with ugliness and pain. All these things are there.

Much has been said and written about India. Economists will tell you in glowing terms how the Green Revolution has transformed India into a self-sufficient country agriculturally. Unfortunately this has been achieved, according to a Canadian High Commission officer, by a decrease in the annual food intake per capita. Political scientists will tell you how India is the largest democracy in the world. The man in the street, however, discusses in a cynical tone how corruption abounds in the halls of parliament. And students of religion reverently discuss the complexities and intricacies of Hinduism, quietly omitting any mention of the caste system, an

aspect of Indian society that is extremely difficult for the Western liberal mind to accept passively.

So where then does one go to try and understand the problems and mysteries that make up India? Perhaps the best place to start is Varanasi, also known as Benares, also known as Kashi. As legend has it Kashi was created by the Hindi god



The Ghats

PHOTO BY CHRISTIE GOMBAY

Vishnu at the bequest of the Seven Rishis\* in search of salvation; thus Kashi became the first created spot on earth. Archaeological and historical investigations trace the city's existence back to 1400 B.C. But whatever the truth may be, the fact is that Kashi is one of the most captivating cities in the world.

As the major pilgrimage site for many Hindus the day here begins quite early. By six a.m. the Ghats (steps) on the banks of the Ganges begin to fill with pilgrims come to bathe in the sacred waters. The merchants of religion -- Pujans, Chakas, Bhaddars, and Kathabachaks (functionaries of the Hinduist religion) -- are all at work performing various religious services for the newly arrived pilgrims. Wandering ascetics garbed only in their loincloths drift through the crowds, the cremation pyres are already burning and for the tourist, the peddlars are already on the streets hawking their wares. In the old narrow streets pilgrims push past you chanting holy prayers as they are led from one temple to another. In a temple a young boy sits singing the praises of the gods; mangy moth-eaten dogs wander around and cows amble through the streets placidly searching for food. Another day has begun.

You could read many books, see many films and talk to many people about Kashi but only going there will create a lasting impression, for there is something essential, something magical, something true about the city that can only be felt by experiencing it. All the problems, the poverty, the language barriers between Indians and the caste system are there in Kashi, but there is so much more. Staying there will not answer all your questions about India, but perhaps it will give you a better idea of how to look.

\* ascetics or saints

## The Real Cost of Nuclear Power

by Lisa Dunn

The demand for electricity has dropped dramatically in the last eight years. Utilities all over North America have over-built their generating capacity and are stuck with dwindling returns on their investments. Sky-rocketing interest rates have intensified the situation.

Electricity has generally been considered to have a very low elasticity of demand compared with other energy forms, but it is becoming obvious that this assumption no longer holds true. Lifestyle changes and policies that affect housing, transportation, regional planning, regulation and conservation have a dramatic effect on demand. The growth in demand for electricity in Canada has dropped from 7.4% per annum during the period 1963-74 to 4.4% per annum in the period 1974-78.

This year, daytime peak demands are down 10% over last year and total sales to industrial customer are down 18.8%.

Hydro's demand forecasts have only just begun to reflect this trend. In two years, their forecasts to the year 2000 have dropped from 3.4% yearly load growth to 2.1%. Many critics believe even 2.1% is over optimistic.

Unfortunately, the interest on huge loans still has to be paid (25% of Hydros '82 expenditures will be for interest payments), the heavy water and uranium are still being purchased and cancellation fees to contractors are adding up. Rate increases do not present a viable solution, however. If rates increase too much, a "price-cost-demand-spiral" can occur. Raising rates encourages conservation and substitution, so less revenue comes in. So, rates go up again ad infinitum. According to critics from Energy Probe, "It may be impossible for Hydro to cover

its costs no matter what it does to the price of electricity." At the end of September, 1982, Hydro's total long term debt was \$15.442 billion, while its assets amount to only 19.5 billion. Yet, with loans guaranteed by the Ontario Government, the New York Bond Markets give the company a "triple A" credit rating. As of 1979, over half of the then \$12 billion debt was held by creditors in other countries. This represents a significant strain on our balance of payments. Furthermore, Hydro's debts account for almost half of the entire Province of Ontario's public debt.

An Ontario Hydro press-release in November this year announced a move to limit borrowing in view of the current pressure on financial markets. This was to be accomplished by a one-year delay of the construction schedule of units 3 and 4 of the Darlington nuclear project. This move results in a lowering of their borrowing requirements over the next few years by only \$250 million. The projected debt by 2000 is estimated to be \$46 billion if all current plans are continued.

While Hydro's financial status is considered, it is crucial to remember that the nuclear industry's history has been one of continual subsidization by the Canadian and Ontario taxpayer. The Federal Government has created Crown Corporations which extensively subsidize all aspects of the nuclear industry, from uranium mining and refining, to heavy water plants, to reactor construction, to all phases of research and development (R&D). Even the industry's insurance premiums and liability are lessened by government involvement, and huge "unpayable" debts to government have been forgiven.

So, the true price of nuclear power (even limiting oneself to the financial, quantifiable

costs) would be difficult to determine. In the U.S., an assessment by their Department of Energy determined that without subsidization, the cost of nuclear electricity would be 66% to 100% higher. The *Nuclear Industry Review* admits that the nuclear industry could probably not survive this period of low demand without considerable public funding, and recommends further "bailing out" so that it's around when we "need" it. They key question is whether we ever have or ever will, in fact, need nuclear power. In 1981 a major brokerage on Wall St. published a report which anticipated that the uncertainty of demand and cost was so severe as to make "nuclear plants... an unattractive financial proposition".

The long lead times required for a nuclear program are not compatible with today's unstable economy. The ten to twenty year forecasts necessary to justify a nuclear plant's construction are virtually worthless and are certainly no basis on which to invest irretrievable billions.

Every reactor operating in Canada today is doing so in violation of the conditions of its licence. Critical safety systems have been found to be inadequate and in every reactor at least one system has been found to fail more frequently than the A.E.C.B.'s licence permits. The Canadian nuclear industry has consistently failed to meet its own targets for cost, performance and safety. Once a plant or an industry is started, however, the incredible inertial force of capital, infrastructure and bureaucracy seems to necessitate its continuation. Instead of changing the capital stock, the regulations and standards change. When the A.E.C.B. discovered the flawed Emergency Core Cooling Systems in 1976 and concluded that they could not be improved

Can't on page four



# A Letter to the Ruling Elite of Innis College, Or: Why We Don't Need a Fees Increase

by Arnis Mikelson

Hello fellow Innisite, my name is Ulrich K. I have overheard someone saying things about an increase in student fees. This really disturbs me especially since I do not get my money's worth even now - in fact all I have got in return is a number of copies of the *Innis Herald* and admission to a couple of parties. This, you realize, applies to the majority of Innisites.

You probably think that it is because of our apathy. But, what you call apathy is, from our point of view, a comment on the uninteresting things which happen at this tedious college (not saying that any other is any better). It can also stem from a decision not to organize anything among the lackluster people that go there, but one thing is certain — we have a greater interest in what we are doing otherwise (whatever that may be).

Perhaps you are wondering why I think these things that you organize are so uninteresting. I know you don't think so, but that is only because of your selfish, exploitative nature. You must realize, by the very design of the fee-paying benefit-receiving scheme some people will not be able to attend your functions. What would happen if every single Innisite decided to go to every subsidized event?

Take your formal for instance. Past performances show a loss of about \$10 per person at these events - ten dollars which subsidizes each participant's evening regardless of his status as staff, Innis student or friend of an Innis student. Do you call this fair?

## FEES REFERENDUM

Wed. and Thurs.,  
Feb. 23rd and 24th

OPEN FORUM

WED., FEB. 9,  
Town Hall, 3p.m.

Details in I.C.S.S. office

So you ask why I don't attend such an economically desirable event? Really, I don't know anyone that will be there. But I should know you, then I could get the same exploitative deal. But then again, I don't care to know you any better than I know you now, and you probably don't want to meet me. Sure, you would talk to me but after talking about the weather we really won't have anything to talk about. "All the better", you think "I can use up all my money, and then use his".

So go to some other event, you say. Maybe a party. No thanks, I would rather be with my own friends, I'd rather not listen to disortion blaring out of awful stereo (can you even call it that) components, I'd rather not listen to Rolling Stones at 11:00. Or how about a sport? Well, a little better suggestion, but I can get fit on my own time without the hassles of practices and such. So, apart from the above-mentioned events, offshoots thereof, and organizational functions such as clubs and committees there is nowhere to get my money's worth.

Why do I not organize events which I find interesting? Well, to tell you the truth, I do organize things, but they just happen to be things that you are not into or don't know about. You do realize that I don't take your money to do them, either, like you do mine.

I ask you, what do you think about a shoplifter, or a theft of an insured item? Just because a cost will be absorbed makes it legitimate? No, I didn't think you would agree with it — so why be a hypocrite?

Why do you want to steal from us who don't get their money's worth? Actually, as mentioned before, by the design of the fee-benefit scheme everyone cannot get their money's worth. So, if you do vote for increasing the fee, keep in mind that you are robbing the majority of 'fellow Innisites' so YOU can be with YOUR friends — doing what YOU want to do.

Yours Truly  
A Fellow Innisite  
Ulrich K

### Harold Says:

No talent you say? B.S.! Talent abounds and Innis has got it! Our Variety show played to sell-out crowds last year and we're confident that we've got another hit show for you this year.



# News from Services, Or: Why We Need A Fees Increase

By Chris Wilson

It's a sad fact of life that Student Services at Innis are dying a slow death by economic strangulation. Student fees have not been raised since 1975, while the cumulative rate of inflation over the past 8 years has been at least 80%. The result: worn-out athletic equipment for our sports teams, a stereo system that is falling apart before our eyes, fewer parties, fewer issues of the *Herald*, a crippled Cinema Club... need I go on?

The annual Budget meeting is fast becoming an exercise in the ridiculous. Without enough money to go around, the hard task of assigning priorities to the various important activities at Innis get harder every year. We don't have enough money to maintain our present level of services, let alone undertake necessary repairs to aging physical equipment.

The squeeze has forced some new policies to come into effect, which I personally feel are an improvement on the old ones. No longer does an apathetic or uninterested majority totally subsidize the active minority in everything they do, but we have reached the point where the quality of the services offered is being eroded. More services are running closer to breaking even than ever before, yet those services (like athletics) which involve no user charge are being seriously worn down.

As you may have gathered by this point, this is a plea for a fee increase. The ICSS is planning a fees referendum, to be held sometime in the next month or so; the amount of the raise has not yet been determined (we are in some disagreement — initial estimates range from \$4 to \$12). Whether or not this fee increase passes depends on you, the Innis student; by our constitution, any increase in student fees must be passed by a majority of students voting in a referendum. If anyone has any ideas on this subject, wants to help with the referendum in any way at all, or wants to run a NO campaign when the referendum actually gets going, please let me know.

### ATTENTION Part-Time Students from Innis College:

If you are enrolled in less than four full courses you are a member of the Association of Part-time Undergraduate Students. APUS was established in 1968 to ensure that part-time undergraduate students are an integral and acknowledged part of the University of Toronto. Politically, APUS has been quite successful in lobbying for courses and services that are of benefit to part-time students.

APUS is governed on a Class Representative basis. At the moment, we are looking for Class Reps to be elected in B O S courses. This is an excellent way to become involved with your student organization. Please give us a call at 978-3993 for further information.

APUS was established in 1968 to ensure that

Please give us a call at 978-3993 for further information.





INNIS COLLEGE  
UNIVERSITY OF TORONTO



The Innis Herald is published monthly by the Innis College Student Society and printed at Weller Publishing Company Ltd. The opinions expressed herein are attributable only to their authors. Letters to the editor should be addressed to The Editor, The Innis Herald, Innis College, 2 Sussex Ave., Toronto, Ont. M5S 1J5



Somatimas a cigar is just a cigar. — Sigmund Freud

Photo by Marle Addison

# An Exercise in Planning

by Tim Cbolvet

A Planning Committee has been set up by the I.C.S.S. to study the present status of the student society and to plan for the next couple of years.

The purpose of the planning document that will come from the Committee will be to aid in the problem of continuity from year to year of I.C.S.S. policies and to seriously look at what purpose the student society serves and where it could be improved. The committee will be studying both the services provided and the I.C.S.S. policies on other issues within the college and university.

Several questions must be examined in order to derive the maximum benefit from this process. Is there any real need for a student society at Innis? Should we eliminate some services and expend on

others? How can we improve communications between the I.C.S.S. executive and its constituents? Should the I.C.S.S. raise, lower or not change the present membership fee?

The committee consists of 9 voting members that were chosen at student services and student government meetings. This should not discourage other members of the I.C.S.S. from attending these meetings since there will be more decisions by consensus of attendees rather than a vote by committee members.

The meetings will be held every second Thursday at 11:00 A.M. in the "cold room" of the pub for the next 6 to 8 weeks.

Please attend if interested because the decisions that are made at this sub-committee will have a strong influence on the future of the I.C.S.S. and its policies.

## The Safety of Nuclear Power

Con't from page two

with existing technology, the relevant licensing criterion was simply eliminated.

Moreover, scathing peer review of two cornerstone safety reports (A.E.C.B.'s *Inhaber Report* and the U.S. Nuclear Regulatory Commission's *Rasmussen Report*) has severely discredited the nuclear industry. The *Inhaber Report*, which claimed that renewable energy sources are very dangerous, has now been declared officially "out-of-print".

The loudly heralded fact that past accidents or break-downs have not resulted in any perceivable deaths or injuries only obscures an important issue: these incidents cost huge amounts of money, and this cost is passed on to the public. Even if one concedes that death or illness is unlikely, can we afford to invest billions in plants that may destroy or cripple themselves after only a year of operation? In the Royal Commission on Electric Power Planning's report "Race Against Time", the probability of a crippling breakdown is 1 in 10,000 per reactor per year. With twenty-two reactors in Ontario alone, over 30 years the total probability increases to (1/10,000 x 30 x 22) 1 in fifteen.

It is no wonder, then, that no insurance company will fully insure a nuclear plant against failure. The only insurance required or bought is against liability for damages off-site. The Nuclear Liability Act in Canada requires each plant to have \$75 million in liability insurance, (this is also the maximum liability - compared with the U.S.'s Price Anderson Act which limits damages to \$560 million) \$30 million of which will be paid by the insurance companies and \$45 million of which will be paid by the Federal Government. Actual damages may, of course, run much higher and it is not hard to imagine that tax money will be used. The Act limits liability, however, to ten years after the accident. The industry is thus protected from claims from people whose radiation-induced

cancers show up after ten years. Individual citizens, moreover, do not have the option of buying their own insurance against such events, as all policies have a "nuclear exclusion clause" which voids coverage in the event of radioactive contamination.

The nuclear industry's long period of being able to claim no deaths or injuries due to radiation is now over. The Ontario Workman's Compensation Board is now processing (and granting) claims from nuclear industry employees who are suffering from cancers. It is now widely accepted that there is no "threshold" for radiation damage, so that any dose will cause some additional cancers. More and more cases are likely to emerge as the industry gets older.

Other phases of the nuclear process do have significantly higher risks associated with them, however. The front end (uranium mining) and the back end (disposal of fuel bundles and other waste) are causing great controversy.

### The Front End

Uranium mining, like most other mining, damages the miners' lungs and results in vast piles of "tailings". Elliot Lake, Ontario is the site of several uranium mines, and there are more cases of silicosis (a lung disease) in that area than in the rest of Canada combined. The ventilation systems and respirators given to miners have been adequate protection. In 1976 it was discovered that 40% of the homes in town had radiation levels as high as inside the mines. They have since been equipped with special ventilation systems and monitoring devices. Furthermore, the entire Serpent River system as far as 50 miles downstream has been poisoned by the tailings' leachates containing acids, heavy metals, radium 226 and other radionuclides, to the extent that neither swimming nor fishing can continue. The costs of such contamination are inestimable.

In 1978, Ontario Hydro signed the largest uranium contracts in the world with two major Elliot Lake mining companies: Denison Mines and Peston Mines. The contracts are to supply

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COVER PHOTO BY DANIELLE SAVAGE

Innis Herald —  
New Office Hours:  
12-2 pm every day.  
See you then.

Hydro with 200 million pounds of uranium between 1980 and 2020. As a result, the area is undergoing an enormous expansion in mining capacity, which will double the amount of tailings in the area (now 100 million tons) by the end of the contract terms. Written into the contracts is an agreement which absolves the mining companies of any eventual clean-up costs. Ontario Hydro and its ratepayers will be covering these yet undetermined costs. Pressure by the public to quickly and safely contain the 200 million tons of tailings may well result in further government expenditures.

### The Back End:

By far the most controversial aspect of the safety and cost of nuclear power is the final disposal of the spent fuel bundles and other high-level radioactive by-products (including the plants themselves). Many feel that the future of nuclear power depends primarily on the successful resolution of this incredible scientific, engineering, economic, political, social, educational and psychological problem. The latter four aspects may indeed present more obstacles than the first three. My impression from

Con't on page eleven

Next deadline: Friday, Feb. 11 Rm. 305



# The Innis Film Society Presents... Second Term Schedule

by Roger Finlay

Once again this year the students of the Cinema Studies Programme have banded together under the direction of Professor Bart Testa to produce a series of Thursday evening screenings.

Beginning on February 3rd with Nicholas Roeg's "Bad Timing: A Sensual Obsession" and Stanley Kubrick's "Lolita" the schedule will run every two weeks through March 31st. Representatives of the classical American film noir (Aldrick, Welles) and the French New Wave (Truffaut, Campus, Cocteau) comprise most of the itinerary, although Roman Polanski's "Repulsion" will also be shown. Furthermore, a guest appearance by a known (by Canadian standards) filmmaker has been tentatively set for the final date - identity to follow upon confirmation.

All events will take place in the Innis Town Hall; admission is \$1.25 per film, \$2.00 for the double bill. The complete schedule is listed below:

February 3	Bad Timing / Lolita
February 24	Film Noir Night: Kiss Me Deadly / Touch of Evil
March 3	Repulsion / Mississippi Mermaid
March 17	Black Orpheus / Orpheus
March 31	Guest Appearance



Due to lack of interest,  
the Herald Classifieds  
have been cancelled.



You have only yourselves  
to blame.

## Council Notes

by Roddy Macdonald

The two main items of interest from the December and January meetings of Council are the establishment of an Innis College Art Fund and the adoption of the recommendations of the Planning Coordination Committee.

The December meeting saw discussion of the Planning Coordination Committee report deferred until the following meeting. The ICSS representatives to Council felt that there had not been enough time allowed for the students to consider the implications of this important report. Impending exams made it very difficult to schedule student meetings.

The recommendations were discussed in January and they took up most of that meeting. Some amendments, both editorial and of content, were made to the recommendations which had been drawn from the original report. Council adopted all of the recommendations as College policy for the next five years. The report as a whole has not come before Council.

The December discussion of the House Committee motion to establish an Art Fund developed into quite a wrangle. The Committee intended to use the \$600 earned from the Fall Fair as seed money for the fund. Any Committee expenditure over \$500 requires approval of Council and this is what the Council was asked to approve. The problems arose because of the rather imprecise motion from the House Committee and an apparent loophole in the College by-laws. In all it was something of a storm in a teacup. The debate was lengthy and produced little more than a motion to table the question until the next meeting.

The January meeting resolved the issue with a new, more clearly worded motion from the Committee. Council approved that the \$600 be used as an initial endowment for an Art Fund which shall be devoted to the purchase of pieces of original art, primarily Canadian. Notice of intent to amend the College by-laws was given, and a motion to clarify the section of the by-laws relating to the House Committee will be discussed at the next meeting of Council.

The Residence Committee brought forward the following motion to Council:

That the cumulative length of stay in residence facilities offered through Innis College be limited to four years, and further, that the length of stay at Vladimir House be limited to three years.

The ensuing discussion showed that the intention of the motion was to maximize opportunities for first year students to get a place in residence. The motion was passed by Council.

Most of the committees had nothing to report in January, but some items from the December meeting are worth noting:

Committee on Counselling - Philip Miles (elected as chairman) reported that the Committee is exploring the possibilities of augmenting counselling activities through additional cross-appointments from the departments.

House Committee - will be purchasing four new picnic tables for the Innis Green. The \$1000 cost will be shared with the Administrative Services Department. It was noted that more plants have been stolen from the College building.

Academic Affairs Committee - has established a task force to examine the future of the Urban Studies Programme (The programme is currently without a permanent director).

Admissions & Awards Committee - reported that the Innis College enrollment for the 1982-83 session is 783 full-time and 178 part-time students from the Faculty of Arts and Science and an additional 22 students from professional faculties (21 of whom are in Innis residence spaces).

Tim Cholvat reported that the ICSS Planning Committee will be considering the need for a referendum to raise the Innis College incidental fees. At present students pay \$18 to the ICSS and this has been unchanged since 1975.

Principal Duffy reported that Ioe Medjuck will not be returning to Innis College and consequently Bart Testa will continue as Director of the Cinema Studies Programme.

As a final note, I should mention that, for the first time that I can remember, the President of SAC attended a Council meeting. Tim Van Wart, who holds an *ex officio* seat on Council, attended both the December and the January meetings. He tells me he hopes to attend our December and the January meetings. He tells me he hopes to attend our meetings on a regular basis. Van Wart's knowledge of, and experience in, both University and College government (he was President of the Erindale College Students' Union) could be a valuable asset for students on Council.

## Meetings, Second term. Open to all Innis Students.

### Student Government Meetings

THURSDAY	January 6	3:10	p.m.
THURSDAY	January 20	3:10	p.m.
THURSDAY	February 3	3:10	p.m.
THURSDAY	February 17	3:10	p.m.
THURSDAY	March 3	3:10	p.m.
THURSDAY	March 17	3:10	p.m.
THURSDAY	March 31	3:10	p.m.
THURSDAY	April 7	3:10	p.m.

Tim Cholvat, president of the I.C.S.S., can be reached during the following times at the I.C.S.S. office (Rm. 116) (tel. 978-7368): Mon.: 2-3 p.m., Wed.: 6:30-7:30 p.m., Thurs.: 12-1 p.m., Fri.: 2-3 p.m.

### Student Services Committee Meetings

Wednesday, January 12, 3:10	p.m.
Wednesday, January 26, 3:10	p.m.
Wednesday, February 9, 3:10	p.m.
Wednesday, February 23, 3:10	p.m.
Wednesday, March 9, 3:10	p.m.
Wednesday, March 23, 3:10	p.m.
Wednesday, April 6, 3:10	p.m.

### Innis College Reading Room

Open: 9 a.m. - 8 p.m. Mon - Thurs  
9 a.m. - 5 p.m. Friday

Book donations are always welcome. Right now we are especially looking for Science Fiction books. Drop them off at the Reading Room any time.

# Scarecrow

Dennis



Linda



Martha Davis graduated from Innis College in 1981 with an Honours B.A. in Film and Drama. She is currently



**Photographs about gesture in costume  
by Martha Davis**



working on Path, her second feature-length film, with the assistance of a grant from the Canada Council.

# Review

## 'Fifties Anti-Nostalgia

by Daniella Savaga

*This troupe is somewhat like a circus. Our vehicle is the art of corporal mime, art which seduces us. It accompanies us everywhere, in our luggage, under our costumes, in rowdy brawls at in silence.*

The "Quebec Connection" at Harbourfront featured a series of films and film seminars, musicians, lecturing authors, an art exhibit, modern dance, and a mime troupe. This latter, called Omnibus, put on a show the 13th through the 16th of January called *Beau Monde* (beautiful world). With the women wearing high heels and matched dirndl dresses and the men in slicked-back hair and black suits, the troupe defied the common stereotype of painted white faces, white gloves and top hats that normally identify and signify "mime" to an audience.

In fact, they sometimes speak, yell, cry, and dance to music. Their definition of mime seems to lie somewhere between modern dance and a Beckett play, with only occasional speech.

Omnibus is apparently successful at what it does. The troupe itself has been in operation since 1972 and has toured throughout Canada as well as the States and parts of Europe. Shortly before playing at Harbourfront, they had a three-day gig in Mexico. They are now back on their way to Europe, to play in Berlin, Brussels, and London, U.K. *Beau Monde* was acted by Francine Alepin, Jean Asselin, Denise Boulanger, Andre Fortin, Suzanne Lantagne, Jocelyne Lemieux, Rodrigue Proteau, Lawrence Smith and Danielle Trepanier, and it was directed by Jean Asselin.

It is true that the troupe is something like a circus, although not in the sense of bright makeup and acrobatics. The comedy is often slapstick, and there are usually several scenes taking place at once.

*Beau Monde* is about the 1950's, "a period extending from the Post War to the Silent Revolution, recent enough to stir up vivid memories, yet far enough to inspire poetic interpretation." The characters are obviously the sophisticates of their era, and they live in isolation from everyone but each other. They work on their style — the women practice prancing coquettishly and the men practise looking virile. On two different occasions, though, the men are led out of the room like babbling idiots by the women. In other instances, the men hit the women, and the women throw the men onto the floor. It's impos-



PHOTO COURTESY OMNIBUS

Relationships between man and woman are tenuous at best...

sible to say, after all the tricks and fighting are over, which sex comes out ahead.

The world that is represented, however, is not the external one, which may or may not be beautiful, but that of the unconscious, which is in a turmoil. The women lift their dresses up, presumable for attention. The women's "clothes hurt". Although they usually seem to be quite sure of what they are doing and why, we in the audience see that they are accomplishing nothing — they consistently do not communicate with each other, and they consistently do not have their own needs fulfilled. Although they do try to "bust loose" the corset that mutilates their emotional lives and their sensuality, their self-consciousness pervades everything that they do, as if they are watching their own movement in a mirror.

Having said all this, I must admit that there was much about the show that baffled me. For instance, in one scene a blacksmith is hammering the heads off roses, as players dressed in leotards (the women) and g-strings (the men) each bring a

stalk over to a blind woman (well, she seems to be blind, because she can't see anything, but she's also wearing glasses) who thinks she's getting a bouquet until she leans over to sniff it.

But perhaps I'm just not comfortable with the medium of mime. "People try to read a lot of meaning into this work," says Rodrigue Proteau, one of the players, "but it's not there. We're just trying to make people laugh."

The problem is, it's not really that funny. At first, the idea is novel, but it starts to wear thin, and the considerable physical and emotional violence can hardly be taken as just a joke. The bit with the roses is not far removed from a Helen Keller joke. Even at their most anguished, the characters never seem like more than storefront mannequins to us, and the superiority one sense that the players feel towards their characters is disturbing.

The Fifties are not so long gone. Making fun of another era is fine, but if the people of that era are only depicted as Ken and Barbie dolls and not human beings, then the satire remains a superficial and unsatisfying one.

## Les Fleurs Sauvages: An Emotional Bouquet

by Catherine Russell

At the screening of his film *Les Fleurs Sauvages* at the Festival of Festivals, Jean Pierre Lefebvre said, "It's a simple film, made with a simple budget. It's 2-1/2 hours long, but relax. Enjoy it." A plot synopsis doesn't sound encouraging either, as the film is about the relationship between a 70-year-old grandmother with her daughter and family. They spend a fairly uneventful week together, over which they attempt to understand one another.

But Jean-Pierre Lefebvre's reputation as one of the foremost Canadian filmmakers was proved at the Bloor that night, and again at Harbourfront last week. It is not only a relaxing film, but one that is both powerful and infinitely peaceful.

The arty family — she is a sculptor, he is a

photographer — the rural setting, and the integral roles of the two children, are neither stereotyped nor eccentric. They are so familiar that in any other film they would be downright boring. Their problems are the weeds that grow in everyone's lives. The weeds are not plucked out in group therapy sessions or melodramatic confessions, however, but are revealed to be wildflowers.

The film's achievement is its portrayal of the unspoken. So often the source of unhappiness is a lack of communication with those closest to one, which leads to the stagnancy that initially surrounds the family in *les Fleurs Sauvages*. The film is a search for the dynamics of life, an extraction of the wild from the simple.

Lefebvre often cuts into the action with a grainy black and white version of a scene as it

might have taken place in one of the character's minds. Words that someone wanted to say but couldn't, or feared might be said but weren't, are spoken in the "other world" of the film. We are made aware of the tense undercurrents that often belie surface behaviour.

These stark and grainy inserts, with their pretensions to a more real reality, are violent disruptions of the narrative. They come at you suddenly, using the illusion of cinema as evidence of the discrepancies of everyday life. Film communicates what the characters can't, but at the expense of exposing the distance between film and life.

Even within the film, this distance is present.

Can't on page eleven



# The Year They Said the Music Died: Our Rock Critic Examines 1982

by Adam Sobolak

They said that a lot. The question appeared in magazines and newspapers almost daily. **IS ROCK DEAD?**

It could no longer produce myths—the stars were just stars, the music just product, and too many people's favourite records were at least five years old. Record companies tottered, ticket sales collapsed. The word did not revolve around rock & roll like it used to.

Big deal.

Most of this lamenting was a romantic wish for the sustenance of a myth. Rock journalists expected the present generation of rockers to carry the baton passed on by the Beatles, Elvis, Springsteen. The present generation declined. And so rock is not dying. It is just discarding the excesses and pretensions that had so ingrained themselves, they were erroneously deemed necessary.

In fact, despite — or because of — the collapse of the music industry, 1982 was the most exciting year for rock in a long time. The blubber that accumulated over the past decade was carved away, revealing tender red meat. Old stars flopped, new stars came out of nowhere, old stars were stimulated, and a tougher and more vital sound grew out of the recession. There were many surprises; blink and you'd miss something. We didn't know what was happening, but it was something new.

The record industry found little to smile about. It fell by its own complacency and immaturity. It was a victim of the Seventies. Too many hacks with Pia Zadora taste seeped in. Too much hope was placed on haggard stars with multiplumillion-dollar contracts. They thought we would be suckers for overpricing and needle-mugging pressing quality. They thought a permanent routine was set, that the existing standards would last forever. No way, José. As a result, the big-time business scene is befuddled, undisciplined, demoralized and just plain out-of-it shadow of its former self, pointing at the same old scapegoats — recession, video, and (ugh!) home tapers. It needs to be renovated like the U.S. infrastructure does.

**Portent of the year:** On the first *Billboard* singles chart of the year, the highest new entry was...*Poc-Mon Fever*.

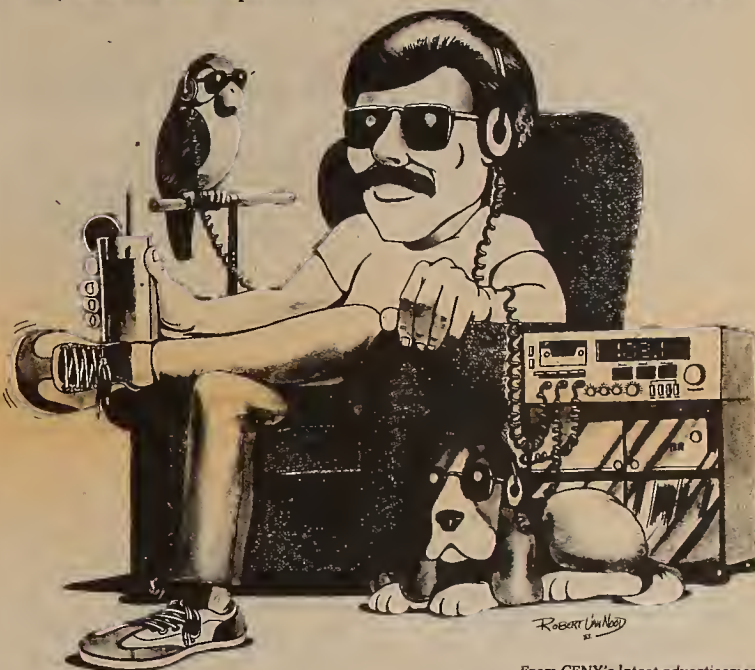
It needed that. It needed those scapegoats to arouse it from its gigantism and stupor. The recession, one could do little about. Video and home taping, on the other hand, were necessary nails in the coffin of the record disk's hegemony. The business has been underplaying alternative avenues for much too long. After all, book publishers didn't moan about libraries, softcover books and other ways of occupying one's self.

In the middle of this confusion the new music (in conversation that term can now be accepted as gospel) made its greatest North American inroads, thanks to video and disillusionment. Electronic pop was established enough to have its own REO Speedwagon (A Flock of Seagulls). Gingerly

but palpably, America began to catch up to the latest hyperelectic English sensations, and sometimes the discarded sensations of yesteryear, like Adam Ant and the Stray Cats. A tighter, naturalistic or at least less dreary mainstream sound displaced the REO

Speedwagon-type vacuum cleaners, as in Men At Work, Joan Jett, even John Cougar. There was little social significance — why must there be? — but a little romance was restored to the charts, as if the continent was saying, "Hey, wait for me, I'm sorry!" The again, something important may be happening. At year's end, the Stray Cats and Men At Work battled it out for No. 1, with Joe Jackson close behind; who would have predicted that a year before?

Less is a bore: The old "new wave" sounds, a promising pop revivalism in its day, today seem self-conscious, trite and unconvincing. As a result many of the new wavers shifted gears and rediscovered a spark in the lavish, invigorating "old wave" sounds. England's "new pop stars," of course, go for Baroque, and the American post-Knackers have come up with some fine mainstream rock (i.e. Tommy Tutone's amazing 867-5309/ Jenny), but the Costello-  
Can't on page ten



From CFNY's latest advertisements

## The English Beat Put On an Exciting Show

by Alex Pugsley

Early last November the English Beat gave three energetic performances at the Concert Hall. The sets were so fast-paced and heightened with excitement that I could only catch my breath in between encores. Indeed, I felt myself half-wishing that there wouldn't be a second encore, I was so exhausted from such vigorous dancing (at times it resembled a stampede in a sauna the size of a small gymnasium). The songs were light, fun, and danceable. As with all the bands that came out of the British ska revival of the late Seventies, the Beat's music has become more complicated, involving more instruments (banjos, trombones, trumpets), and perhaps a step slower, than when they started out. Since the Specials disbanded and the favourable reception of *Special Beat Service*, the Beat's third album, they have become the premier ska band. Granted, the Selector, Madness, and Bad Manners still do quite well, but they can't match the sheer musical and song-writing talents of the English Beat.

Though they only formed in March of 1979,

the Beat have become quite successful in a short time. They have released three albums and are currently at work on a fourth at home in Birmingham. All of their records reflect an easy blend of reggae and pop music. Even with the added instruments, they still sound clear and tight. Not only do they consistently come up with riffs that are both original and catchy, they are able to take these, together with the vocals, percussion, banjos and horns and meld them into songs which are balanced, rhythmic and refreshing.

After they finish recording late this month, they will again tour North America and hope to return to Toronto in late February. Saxa, the older saxophonist, will remain in Birmingham. David Wakeling, the lead singer and guitarist, told this reporter that the constant grind of travel is too trying for Saxa, though he will continue to play on the records. Wakeling, curiously enough, plays the guitar upside-down — he is left-handed and never switched the strings when he was learning to play.

If the Beat do return, I urge you to go see them. It is a pleasant change seeing a band that really enjoys performing and playing their music and well worth the price of a concert.



# Fiction

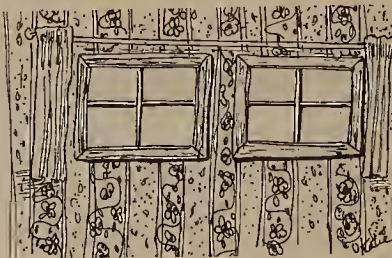
## The Man Whose Imagination Became A Landscape

by Catherine Russell

Finally all the windows were white. He stayed inside for many days, thinking that the entire city was a snow-ocean with only chimney and skyscrapers sticking out.

He ate his wife. He ate the cat. He ate the piano. When all he had left was a spoon, he spoooned a tunnel out of a third floor window.

For about ten feet he crawled through the cold stuff before his head poked out of a giant snowbank. Across the street, people were going to the Bank of Commerce, shopping at Mac's Milk, and parking their cars.



## Mother Nature

by Mark Butler

This was a home of singular interest. In particular the front lawn attracted a great deal of attention, for it had an irritating and frustrating effect on those who passed by. Every other patch of growing green was just that, neatly displayed, packaged, and complemented by a touch of flowering red. The carefully planned lines of the bungalows were reflected in their front lawns.

This particular lawn, however, which drew some rather pointed remarks, was in a very different state of affairs. In short, it was a jungle. They all said it had started with dandelions: once you let them go forth and multiply all number of other unwanted species will sprout up. Each plant finds a niche on the formerly monitored front lawn.

Summer and Autumn had come and gone for this quiet and unoffending street. All that was needed to make the transition official was a covering of snow, which would lend a Christmas card-like touch to the scene. Most of the lawns had lost that pleasing bright green appearance and were a deadened brown and all human activity had retreated within.

On the gently decaying veranda of the offending house sat an old lady who rocked back and forth. Bundled up in brown wrapping, she looked out benignly at the intertwining little jungle sleeping gently in front of her.

Not even the house was immune to this tangled labyrinth of nature; it was slowly being incorporated into the web. There were brown and gnarled tendrils wrapped around the

## Her Face, a trilogy

By Nadine Payette

1. She is standing in front of her mirror. She should go out. She is standing there putting on lipstick. She stares into her own pale green eyes. What else can she do to her face to ensure that she won't go crazy when she gets outside?

2. Her face looks back at her; in it she tries to find the true essence of herself. The eyes? No. The Mouth? No. Staring at either of these makes the rest of her face disperse like boats drifting into the fog...

3. She stares at her face, hoping it will show her the answer, that which will quell her restless mind. It smiles reassuringly, like a pet dog, stupid but loyal, infuriating her.

balustrades and little saplings had attempted to spring out of the deadened leaves found in the corners.

The old lady was always to be found sitting out on her porch watching things grow and die. Some hinted that she was a little senile but others said that she could be rather perceptive. Regardless, on this grey and threatening day she was out there rocking gently waiting for the quiet snow to fall.

She must have had an uncanny sense, for early on in the day the snow began to slowly and almost imperceptibly drift down, blanketing the brown earth. The earth was going to sleep and the measured breathing of the old lady could be heard. However, it meant for others shovels and brooms, salt and sand. Everything to be kept neat and tidy.

something else and drive another label to bankruptcy.

The most important of these new media was video, which appeared on the verge of displacing radios the sound (plus vision) of the nation. It comes closer to the lavish media-conquering of the music biz's days of yore, and to see video killing the radio star so soon would be a misfortune, for video channels like MTV are less versatile than a good radio station, and you can't do much to video—your eyes are glued to the screen. There's a long way to go before the medium finds its own way, as well. Blame radio's rot for this premature catapult into the spotlight.

So ticket sales are down? Pooh, pooh. Packing a stadium is OUT. The true live rock experience of today is seeing a decent bunch of unknowns in a club.

But how about the youngsters? Well, it's hard to say. A lot of segregation, between funkies and punkers and heavy rockers. And a real lot of don't-care-lessses. The farther down you got, the less they care. One survey of school kids listed predictions for 1983: a lot of stuff about video games, but zilch about rock. No wonder, since the average computer programmer today seems to be younger than the average rock star. They may like Asia, but that's like Tommy Dorsey in 1955. Perhaps rock is no longer what everybody like, or else they'll get ostracized, or a mere hobby. Like Lionel trains.

So rock hasn't died. It could have just gone underground, become a specialty rather than common interest, much like jazz three decades ago. A million little musicians, whether guitar or synth, in their won happy world. Stardom's a sham. Satisfaction's in fashion.

A question for you to think of: if you were sweet, young and innocent today, would YOU get into rock 'n' roll?

I fear I wouldn't.

Send in yours answers, and explanations.

Con't from page nine

Squeeze-Jackson contingent probably typifies this trend most of all, and with *step-pin'* out nominated for a Grammy, count on more and more hepcsters saying "this stuff ain't bad, it's catchy." Joe Jackson is the new Billy Joel, no doubt.

## Media Hot and Cool

Radio hit rock bottom. It fell into such a rut, rescue work may be nearly impossible. The ascendance of "new music," urban contemporary and even "Hot Hits" (good ol' top 40 repackaged) stations in the States are good signs, but fragmentation and the blind search for demographics has taken its toll. AM almost certainly received a mortal double whammy in the space of a week when Murry The K died and the one-time King of Top 40's, WABC in New York, announced its switch to talk. Many stations veered toward an older audience—I don't blame them, unless you believe in the phrase "never trust anyone over 30," except that now it's "never trust anyone under 30." And as for mainstream AOR, well, it dug its own future grave by priding itself on offending every intelligent human being. Oh, sure, radio has potential. But there are far too many of an aesthetically illiterate, culturally callous sort running the medium—the slob with ugly mustaches (beards optional) who look as if they stepped out of a beer commercial. There, I said it.

Peter Goddard, you're a year late: The over-disliked P.C. praised 1050 CHUM for breaking new music and damned CFNY for not living up to its potential. I noticed CHUM's renaissance long ago—in fact, it is now faltering from a self-conscious AM erosion. Though *Sexual Healing* entered at the end of the year, a good sign. Meanwhile,

the reason why CFNY fails is not because it has gone "pop"—it's because it is so bad at it, sleazier and seummier than the competition, and through it all still a little hick station in Brampton. As a result, it's for sale.

Rock writers suffered their own blow with the death of Lester Bangs; as far as public impact goes, rock criticism is but a shadow of its former self, and it's just as well, for the craziness of this year has proved among other things that the existing rock esthetic has more holes than Keith Richards' brain. *Rolling Stone* we always knew about, but the British weekly style has also proven to be a failure, hyperactive, overreverent and destructive to cultural context—reading *NME* may be fun, but it's also very depressing. About the closest thing to something viable is the intellectual insider's approach of *Musician* and, of course, the ubiquitous fanzines, which rant without *nme's* pretentiousness.

Two different types, reflecting two different types of audiences, supervisor and children. Using that metaphor, the theme of 1982 should be "the kids are alright." It sunk through that a lot of this new talent bowed to the great god DIY. The need not be involved with the majors because they did not desire The Typical Route To Success.

They struck out on their own, forming their own labels, perhaps one day hoping for the big time but at present satisfied with narrow distribution. It might snowball into a hit, it might not, but so what—the fun was what mattered. Not the media. The rise of different mediums of exposure defied strict chart "singles" and "albums" definitions—EP's of all sizes, flexidiscs, cassettes. Cassettes were a symbol of the new handiness; they were sturdy, portable, easy to use and if you get bored, you can record



# Sports

## The Nummies Game!

What have you heard about the Innis Nummies Game? Well, it's a hockey game, and a very exciting one too! It's between a team of girls, who don't usually play hockey, and a team of guys, who haven't tried to play.

It's a lot of fun, so if you're interested, come out and play.

It's going to be held on Saturday, February 5 in Varsity arena between 8-9 pm.

Sign up on the athletic bulletin board at Innis!

## Squash Tournament

- WHAT:** squash tournament, to get the adrenaline pumping and the excitement flowing.
- WHO:** Anyone interested in playing squash. There will be women's & men's, beginner and intermediate. If you are just learning and want to play, you are more than welcome.
- WHEN:** Sunday February 27th, 1:30-5:00 P.M. (approximately).
- WHERE:** At Mayfair Racquetball Club, 50 Steelcase Rd. Maps will be available in Room 116 at Innis Collage.
- HOW:** Sign up on the Athletic Bulletin board and start practising!!

P.S. See you there!

## Las Fleurs Sauvages

Caught in the middle of his wife and mother-in-law's emotional struggle, Pierre's outlet is his camera. His black and white candid shots have the accuracy of Lefebvre's interpretive inserts, capturing the family unprepared, in unposed situations.

Simone, the grandmother, doesn't recognize this proof of the excitement that exists in the most mundane activity. She complains, "Don't you ever take colour pictures?" This seventy year old woman relies on the superficiality of popular culture to provide the dynamics of her life, to the extent that she is blind to the spontaneity and love of her family.

Marthe Nadeau plays Simone, only one part of the five-member cast who really deserve the credit for the success of *Les Fleurs Sauvages*. Lefebvre referred to them as "the family who made the film" and they do indeed create a convincing family, but like a machine and its parts, it is very much a family of individuals. Each character is a lively entity that recedes into itself, and advances out into the lives of those around it, recedes again, and advances, all in the course of daily life. The familiarity and complexity of relationships, all the laughter, and the pain of emotional distances are perfectly and sympathetically captured.

The energetic and extremely human performances compensate for the measured pace of the film. Long takes and utter simplicity of camera and editing are in keeping with the simple tale, and so the film itself, made on an extraordinarily low budget, is an example of the vitality of the ordinary.

There is a mystery about the film, the mystery of photography and the mystery of relationships, which are seen to be the same mystery. The essential truth of a moment or another person is a difficult thing to capture, but when caught is a most delicate thing, and a weed becomes a wild flower. Most mysterious all is why *Les Fleurs Sauvages* never lapses into sentimentality or boredom, but captivates and inspires its audience.

(Ed. note: *Les Fleurs Sauvages* is rarely shown in Ontario. It will be screened next at OISE on Feb. 3 at 8:30 p.m.)



Les Fleurs Sauvages

The safety of Nuclear Power Can't from page four

my readings and conversations is that nuclear waste disposal will present a far greater public relations problem than a technical problem. Accordingly, Ontario Hydro has a \$10 million per Public Relations budget while in the five years before 1979 spent a total of only \$1.8 million on waste disposal. To its credit, Hydro is now budgeting \$25 million per year for five years to cover Pickering's and Bruce's waste but no final cost estimates have been made.

One of the major problems A.E.C.L. and Hydro must overcome is the public perception that its entire program - from basic research to public information - is biased by their vested interest in preserving nuclear power. Such a bias is evident in glossy literature that presents the disposal issue in an overly positive, one-sided, simplistic manner. The conflict of interest has severely damaged A.E.C.L.'s credibility, so a more balanced presentation, admitting to problems and knowledge-gaps, would go a long way towards gaining public confidence. According to the Select Committee on Ont. Hydro Affairs, "As the program is currently managed, there is very little chance that any technical solution no matter how well conceived - will be publicly accepted." Heated conflicts over test-drilling in Massey, Atikokan and Madoc attest to that conclusion. A Gallup Poll commissioned by the A.E.C.L. found that 47% of Ontario residents would oppose a waste disposal site in their community even if a safe method is found, 39% don't know and only 6% would allow it.

In order to prove such "safety", a great deal of very costly research will have to be done. At present, the A.E.C.L. is studying in the sparsely populated areas of Northern Ontario. This is inadequate, however, especially in light of the discovery of the remains of a "natural reactor" at Oklo, Gabon, (Africa) where virtually all the fission products have remained in place since the "reactor's" operation. The surrounding rock in this case was shale and clay - both abundant in Southern Ontario, where opposition may be more concentrated and powerful. The political problems will likely overshadow any economic problems, but electricity rates and federal taxes will have to increase substantially to cover the costs of such research and of final disposal - including perpetual care, if necessary.

## Alternatives

The total effect of all these cost increases and safety problems should be to encourage a search for alternatives. *The Nuclear Industry Review*, of course, recommends further government support of nuclear power until demand increases again. But demand need not ever increase again. If government is to intervene with new policies and financial aid, those efforts may be more wisely directed towards a no-energy-growth future. Certainly we are suffering from more of an energy "crisis" than an electricity crisis. Nuclear electricity is only 30% efficient, and in a world which holds many future shortages in store, maximal efficiency should be the first priority. A nuclear plant (depending on construction times) can take up to ten years to become a net producer of energy. The realities of limited resources necessitates using as little

energy as possible to produce energy. The current interest in electricity-produced hydrogen fuels is the ultimate example of energy inefficiency.

Only 10% of our end use energy needs are electric, and of that 10%, much is replaceable or expendable. (As evidenced by the current dramatic drop in demand.) In terms of efficiency, very few jobs are ideally suited to electricity - an extremely high quality energy form. Comparisons of cost and safety may, therefore, be beside the point: even if one concludes that nuclear power is the cheapest and safest way to generate electricity, perhaps electricity is the last thing we need more of. "The real choice facing us is not between coal plants and nuclear plants, but between some combination of coal and nuclear on the one hand, and a totally different approach based on conservation and renewable sources of energy on the other." Canadian policy analyst, Bruce Doern, The Science Council of Canada estimated that a \$4 billion investment in a conservation program would save 63 billion KW hours per year. That is over two times the amount of power Darlington will produce assuming a 100% average capacity factor, for less than half the amount of money. In terms of jobs and energy produced, Darlington presents an ideal example of money unwisely spent.

In these times of high unemployment, it is crucial to recognize that the job-creating potential of a dollar invested in an electrical utility is less than half of the national average, and that a dollar spent in the manufacturing industry (insulation included) creates almost three times as many jobs.

The Royal Commission on Electric Power Planning came to complementary conclusions in its report entitled "Alternatives to Ontario Hydro's Generation Program." After considering cogeneration, biomass, wind, mini-hydro, insulation, improved appliance efficiency, conservation, solar space and water heating, district heating and load management, it was concluded that "technically and economically viable alternatives to the construction of large generating stations appear to be available to meet Ontario Hydro's forecast of electrical Demand." This conclusion was reached in 1977, when forecasts were three times as high as they are now. In 1981, the Special Committee on Alternative Energy and Oil Substitution determined that at least 2072 MW of economically and technically developable hydro sites exist, and another 7,770 MW of theoretically developable sites exist.

According to the Economic Council of Canada, a "conservative society approach is more affordable, less inflationary and more job-creating than any conceivable high energy growth scenario"

Nevertheless, Canada's National Energy Program pays only lip service to renewable sources. The conventional "mega-projects" appear to be receiving most of the official acceptance and financing. The Nuclear Industry Review predicts disaster if we lose our nuclear industry and have to import reactor technology, but it will be even more disastrous if we delay paying attention to the inevitable renewable sources, and have to import those. In the period from 1974 to 1977, \$14.2 million was spent by the federal government on renewable energy R + D, while \$370 million was spent on nuclear. In the 1978-79

fiscal year, out of \$151 million spent on R&D, the federal government spent only 9% on renewable sources and 70% on nuclear. This is especially strange when considering that in 1979, nuclear power provided only 1.3% of our end-use energy while renewable sources provided 15.5%. In July, 1978 the federal government announced a six-year plan to provide \$113 million (\$19 million/year) to renewable energy programs. Compared to the funding that other sources are getting, these amounts are ridiculously small.

In 1982, Hydro spent only \$800,000 on solar home research and \$6000,000 on solar water heater research. Meanwhile, they're offering \$2000 loans to people who wish to convert to electric heating and will soon be announcing a program promoting a new electric "Plenum Heater" which acts as an auxiliary to oil or gas furnaces. This type of "demand management" may serve to increase load growth and raise the winter peak, thereby partially employing their overcapacity. An important policy issue can be raised here, however. Should Ontario Hydro be influencing demand? Its mandate is to meet the electricity needs of the province, not to create or influence needs where there were none. Perhaps the "market" should be left to do its work. Marginal cost pricing and an end to Government subsidies would be an excellent start...





**cocktails 5:30**  
**buffet 7:00**  
**dance 9:00**

AN EVENT  
WITHOUT  
EQUAL!!  
(NON PLUS ULTRA)

# INNIS COLLEGE SEMI-FORMAL

**March 12, 1983**  
**St. Lawrence Hall**  
**(King & Jarvis)**

Tickets available in room 116

**single \$22    couple \$40**

Remember —  
If Hugh Palmer can get a date —  
**SO CAN YOU!**




## Registrar's Reminders

1. Degree Bids - The last day to make changes to degree bids—additions, deletions, changes—is February 18th. If you have any questions regarding graduation, see Sylvia Ritz-Munroe in Room 117 (978-2511).
2. Income Tax Receipts - Education Deduction Certificates and Tuition Fee Certificates will be available on January 25th. As we do NOT mail these out unless specifically requested, please be sure to drop by the office, Room 117, to pick yours up. If you have any questions please telephone 978-2511.
3. Please note the following deadlines for deleting courses from your programme:  
February 11th for 'H' and 'Y' courses,  
February 25th for 'B' and 'S' courses.

## TAKE TWO GIANT STEPS TOWARD BETTER ESSAYS

1. Start early
2. Use the Writing Lab

The Innis College Writing Lab is open from Monday to Friday, 9 - 5. No charge.  
To be sure you can see a tutor when you need one, make an appointment a few days in advance by phoning us at 978-4871.  
Room 314, St. George St. wing



## Student Services Report


By Pat Mitchell

The first Student Services meeting of the new year was held on January 12th, at which the president enlightened us with some interesting news: even though at present, there are no pin-ball machines, negotiations are in the working and we may have them yet. The highlights of the planning document, as outlined in the summary, was passed in council at the last council meeting, so everyone can now rest easy. The planning Committee is to meet shortly; this committee will be dealing with student fees at the College being raised, the amount which is to be discussed.

Also, there are a new series of awards being created. These awards are not going to be based on academic achievement but will recognize outstanding contributions towards the College. The Students Society has agreed to support these awards, but the means of support has yet to be determined.

### ANNOUNCEMENTS:

1. Formal tickets are now on sale!!
2. Simon Cotter volunteered to be the men's athletic rep for the remainder of the year.



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### How to:

1. Study
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Arts subjects.

Thurs. Jan. 27    Roberts Library,  
4:30-6:30 pm.    Room 4049  
Tues. Feb. 1    Roberts Library,  
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